

WHERE BACH MEETS JAZZ: A CRITICAL EDITION OF ANTHONY PLOG'S (b. 1947)

CONCERTO FOR FLUTE AND WIND ENSEMBLE WITH COMMENTARY,

REVISIONS, AND ADDITIONS BY THE COMPOSER

Kathryn L. Flum, B.M., M.M.

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2021

APPROVED:

Mary Karen Clardy, Major Professor
Eugene Migliaro Corporon, Committee
Member

Andrew Trachsel, Committee Member
John Holt, Chair of the Division of
Instrumental Studies

Jaymee Haefner, Director of Graduate Studies
in the College of Music

John Richmond, Dean of the College of Music
Victor Prybutok, Dean of the Toulouse
Graduate School

Flum, Kathryn L. *Where Bach Meets Jazz: A Critical Edition of Anthony Plog's (B. 1947) Concerto for Flute and Wind Ensemble with Commentary, Revisions, and Additions by the Composer*. Doctor of Musical Arts (Performance), August 2021, 43 pp., 7 musical examples, 1 appendix, bibliography, 15 titles.

Anthony Plog's Concerto for Flute and Wind Ensemble is a substantial but relatively unknown work from the composer's early compositional period. It deserves wider exposure and recognition in the repertoire for solo flute and wind ensemble, given its accessibility for both the soloist and the ensemble.

Copyright 2021

By

Kathryn L. Flum

TABLE OF CONTENTS

	Page
LIST OF MUSICAL EXAMPLES.....	iv
PREFACE.....	v
INTRODUCTION	1
CONCERTO FOR FLUTE AND WIND ENSEMBLE	5
WHERE BACH MEETS JAZZ.....	8
THE SOLO FLUTE.....	10
THE ENSEMBLE.....	16
Alternating Voices	16
Instrument Families and Voicing.....	17
THE CRITICAL EDITION	21
PREPARATION STRATEGIES	23
Movement I.....	24
Movement II.....	27
Movement III	28
CONCLUSION.....	30
APPENDIX: CONCERTO FOR FLUTE AND WIND ENSEMBLE	31
BIBLIOGRAPHY.....	43

LIST OF MUSICAL EXAMPLES

	Page
Example 1: Plog, Concerto for Flute and Wind Ensemble Movement I, mm. 19-31.....	11
Example 2: Plog, Concerto for Flute and Wind Ensemble Movement I, mm. 42-67.....	12
Example 3: Plog, Concerto for Flute and Wind Ensemble Movement II, mm. 1-22	12
Example 4: Plog, Concerto for Flute and Wind Ensemble Movement II, mm. 44-78	13
Example 5: Plog, Concerto for Flute and Wind Ensemble Movement III, mm. 1-14.....	14
Example 6: Plog, Concerto for Flute and Wind Ensemble Movement III, mm. 143-154.....	15
Example 7: Plog, Concerto for Flute and Wind Ensemble Movement III, mm. 153-178.....	21

PREFACE

I wish to thank the current members of my doctoral committee: Dr. Mary Karen Clardy, Professor Eugene Migliaro Corporon, and Dr. Andrew Trachsel for their guidance with this project. I would also like to thank Professor Kathleen Reynolds for serving on my committee prior to her retirement from the University of North Texas, and Dr. Daphne Capparelli Gerling for her valuable insight throughout this process. Additionally, my heartfelt thanks goes to Anthony Plog.

My first exposure to Anthony Plog's Concerto for Flute and Wind Ensemble came when I heard Dr. Brian Luce's recording of the work with the University of Arizona's Wind Ensemble in the early 2000's. I was captivated by the expansive lyricism throughout the work and the versatility of the solo flute line. I can remember driving between Flagstaff and Sedona, Arizona, with the volume turned up in my car, windows rolled down, dreaming of someday being able to perform the work myself. Performing this concerto with the North Texas Wind Symphony in 2019 is an honor and experience I will not forget.

In my research, I found it interesting that there are only a handful of substantial works for solo flute and wind ensemble that are not transcriptions. Given how large the demand is for new works for wind ensembles, it is my hope that this project will not only bring exposure to this piece of music, but that it will further support and encourage composers to write for this particular medium.

INTRODUCTION

Anthony Plog's Concerto for Flute and Wind Ensemble (1986/2019) is a substantial but relatively unknown work from the composer's early compositional period. It is a significant composition that deserves wider exposure and recognition in the repertoire for solo flute and wind ensemble. Revisions made by the North Texas Wind Symphony and myself as the soloist, and additional musical content written by the composer for the recent performance of the concerto, provide an important and unique opportunity to mark this concerto as a standard in the genre.

This doctoral document includes a critical edition of the solo flute part that contains these significant updates. Additionally this document presents artistic insight by highlighting the intersections of Bach and jazz throughout the concerto. I was fortunate enough to interview Plog prior to writing this document. During the interview, Plog consistently mentioned his fascination with the flute's ability to imitate any timbre and character, as well as its virtuosic capabilities. He stated that his intention in writing this concerto was to capture as much of this versatility as possible.

The number of works written for solo flute and wind ensemble is minimal. The demand for works of quality in this genre is high. To date, only a handful of substantial original works for flute and wind ensemble exist: Concerto for Flute and Wind Ensemble (1963) by Henk Badings (1907-1987), *A Lindisfarne Rhapsody* (1997) by Philip Sparke (b. 1951), *Songbook for Flute and Wind Ensemble* (2000) by David Maslanka (1943-2017), *Concertino Pastorale* (2001) by Phillip Wilby (b. 1949), *The Shadow of Sirius* (2010) by Joel Puckett (b. 1977), *Silver Lining* (2017) by Frank Ticheli (b. 1958), and Concerto for Flute and Wind Ensemble (1986/2019) by Anthony Plog. Plog, the North Texas Wind Symphony, and I made significant updates to the work in

2019, providing additional support for the concerto as a standard in this genre.

The demand for compositions in this genre is evident. Ticheli's concerto for flute and wind ensemble, *Silver Lining*, was performed over seventeen times in the two years following its 2017 premiere.¹ These performances included high-profile wind ensembles and soloists such as The Dallas Winds (Marianne Gedigian, soloist), the North Texas Wind Symphony (Jim Walker, soloist), and the University of Texas at Austin's Wind Ensemble (Marianne Gedigian, soloist). It was also featured at several high-profile conventions including the Midwest Clinic in 2017 and three College Band Directors National Association conferences in 2018, further supporting the desire for works in this genre. Providing flutists with an updated version of Plog's concerto will contribute significantly to filling this need.

Many composers have combined elements of classical music and jazz. Claude Bolling (1930-2020) and Mike Mower (b. 1958) have written works for flute that blend classical and jazz styles with a focus on bringing jazz style and colors to the forefront of the composition. A jazz pianist, Bolling wrote *Suite for Flute and Jazz Trio* (1973) for French flutist Jean-Pierre Rampal (1922-2000), who had no formal jazz training. In an interview with Allan Kozinn of the *New York Times*, Bolling states about his hybrid jazz-classical compositions, "Although I began writing these pieces just for fun, I now realize that they serve another purpose. They allow these performers to add new material in a classical style to their repertoires, music with plenty of melody and, because of the jazz element, a new kind of sound." ²

¹ Pilato, Nikk, Andrew McMahan and Dave Strickler. "Silver Lining." The Wind Repertory Project. This data is pulled from The Wind Repertory Project, which is an international database that tracks the performances of every major work written for wind ensemble, including *Silver Lining*.

² Kozinn, Allan. "Mixing Jazz and Classic Styles." The New York Times, March 21, 1982. Allan Kozinn presents insights into Bolling's jazz compositions in the *New York Times* article "Mixing Jazz and Classical Styles." In this article, Bolling discusses the process of transferring jazz concepts to the classical medium and how this combination of styles opened a door of artistic expression for his colleagues.

Likewise, in the performance notes for *Sonata Latino* (1994) Mower states “It is not intended to be a purist representation of the idiom, but to sound how a contemporary latin/jazz improvising duo might play at a gig. I hoped to capture something of the personality of each country in the music.”³ Similarly, in the preface to Concerto for Flute and Wind Ensemble, Plog states that the intention of this work is to “express the many moods of the flute.”⁴ During the course of our interview, this intention became more evident as he described the sources of inspiration for this work.

Fascinated by the flute’s ability to create a multitude of colors ranging from the deep timbres of the baroque flute found in Georg Philipp Telemann’s (1681-1767) *Canonic Duets* (1752) to the brilliant timbres of the flute in Ottorino Respighi’s (1879-1936) *Pines of Rome* (1924), Plog presents this versatility in Concerto for Flute and Wind Ensemble. Additionally, Plog depicts the varying styles of Johann Sebastian Bach’s (1685-1750) chorales and Chicago-style jazz throughout the concerto. Although no specific pieces are quoted in the concerto, the colors and musical gestures found throughout were intended to capture the personality of these genres and the flute's ability to portray both genres successfully.

Throughout Concerto for Flute and Wind Ensemble, Plog employs a strong approach to

³ In the performance notes provided by the composer at the beginning of his work, Mower discusses the compositional process for *Sonata Latino*. Although he aimed to blend the improvisatory nature of certain aspects of Latin-American music, Mower transcribed the music to accommodate accessibility for a wide array of performers. Both Bolling and Mower allude to the limitations classical music notation can present when aiming to preserve the integrity of both mediums. Both Bolling and Mower also mention the increase in artistic expression that becomes available to the performers by this crossover of genres.

⁴ In his preface to Concerto for Flute and Wind Ensemble, Plog describes the purpose of this concerto as an “expression of the many moods of the flute.” During our interview, Plog elaborated on this directive by giving examples of specific works and personal experiences that shaped this concerto.

composition, making the concerto easily accessible for soloists and ensembles.⁵ Plog uses alternating lines between instruments within the ensemble and writes with attention to voicing. These composition strategies prevent fatigue, ensuring successful performances of the work. The piece uses the standard instrumentation of the American Wind Symphony Orchestra.⁶ This allows the work to be programmed by a wide array of wind ensembles, and finally, the flute solo does not require amplification or the use of extended techniques, enabling it to be performed by a broad range of flutists.

The piece is accessible for soloist and ensemble, providing performance suggestions for the soloist creates a platform for this critical edition to gain additional recognition. Pedagogical collections such as Jeanne Baxtresser's (b. 1947) *Orchestral Excerpts for the Flute Volume One* (1998) and *Volume Two* (2018) and Jack Wellbaum's (1922-2011) *Orchestral Excerpts for the Piccolo* (2000), published by Theodore Presser as part of their orchestral excerpts series for all wind instruments, provide critical editions for orchestral excerpts paired with pedagogical strategies for each excerpt. The success of this series, among several series similar in nature, suggests that including pedagogical insight in the critical edition of Concerto for Flute and Wind Ensemble will enable it to reach a larger audience.

⁵ Plog, Anthony. "Testimonials." <https://www.anthonyplog.com/teaching/testimonials>. Testimonials from Plog's website include: Joe Alessi, Principal Trombone of the New York Philharmonic, states that "Tony Plog is one of the best pedagogues in the world. I highly recommend you check out his new teaching website." Daniel Perantoni, Provost Professor of Tuba at Indiana University, states, "Learn from one of the most important artist / teacher / composers of our time. Students of all instruments will highly benefit from studying with Tony Plog." William Johnson, Professor Emeritus, California Polytechnic State University, San Luis Obispo; Past President, World Association for Symphonic Bands and Ensembles, states, "I attended a workshop by Tony Plog, where I was given practical tools of how to build resonance and sonority in both the brass and woodwind sections. Tony is a world-class composer, trumpet player, and educator."

⁶ Although there is no source to cite for this claim, it is widely known and understood within the wind band community that the American Wind Symphony Orchestra does not use saxophone or euphonium in their ensemble. The ensemble also does not typically program works that require extensive additional personnel or instruments due to the size limitations of the floating stage.

CONCERTO FOR FLUTE AND WIND ENSEMBLE

Anthony Plog has long been recognized for his brass compositions, however, one of his earliest works is Concerto for Flute and Wind Ensemble. In November 2020, I had the opportunity to interview Plog about this composition. He discussed in-depth his desire to create a work that showcased the versatility of the flute. He discussed his fascination with the flexibility of the flute, from the sonorous sounds of the low register to the vibrant bell-like sounds of the upper register are examples of the vast array of colors the flute can produce. Plog also mentioned being inspired by the articulation capabilities of the flute.

Throughout the concerto, the composer's intent to portray the many moods of the flute is evident. The work opens with an expansive phrase for unaccompanied flute. As the clarinet and oboe enter with solo lines that dialogue with the solo flute line, the flute is given an opportunity to match and blend with the timbres of the clarinet and oboe (Movement I, measures 8-16). As the first movement develops, the opening pastorello shifts to a more somber character supported by muted horns (Movement I, measure 17), and the solo flute continues its ascending line, the solo clarinet allows for the flute to match its color and character.

The first allusion to jazz begins with the solo flute (Movement I, measure 30) and the character of the solo flute becomes edgy with the addition of a clarinet (Movement I, measure 38). As this section develops, a second jazz-like character emerges in the solo flute and is doubled in the glockenspiel (Movement I, measure 51). The bright timbre of this section is reminiscent of George Gershwin's (1898-1937) works that depict the hustle and bustle of the big city. Plog develops these themes undergo a small development, but the character of the music remains brilliant and bright through the section.

The dissonant brass chorale combines elements of the opening jazz section, while the

crisp sixteenth notes found in the bassoons and trumpets allude to the character of the second jazz section (Movement I, measure 67). This section builds upon itself until measure 100, when the flute introduces an Respighi-like character. As the first movement ends, the first jazz theme is reintroduced in the brass but is abruptly interrupted by a cadenza for the solo flute (Movement I, measure 136). This cadenza combines the colors and character of the first movement and introduces material that is developed in later movements. This first cadenza provides the soloist with the opportunity to use the operatic character that the flute can portray, and the piano enters in the final few measures of the cadenza and leads directly into the opening chorale of the second movement.

Throughout the first section of the second movement, the wind ensemble performs block chorales like those in J. S. Bach's cantatas, and the solo flute above this chorale is similar to solo vocal lines and instrumental descants found in Bach's choral works (Movement II, measure 12). As the solo oboe enters and the ensemble tapers off (Movement II, measures 12-22), the solo flute and oboe perform a duet reminiscent of Bach's oratorios and Telemann's canonical sonatas. This duet leads into the expansive climax of the second movement, with the solo flute communicating a sense of longing over the returning brass chorale (Movement II, measures 22-42).

The mood shifts next to an eerie tone with material from the earlier solo flute and oboe duet, this time performed by the solo flute and clarinet (Movement II, measures 43-48). The brass section enters with the chorale, followed by the glockenspiel that begins the transition into a joyful section reminiscent of Gustav Mahler's (1860-1911) themes (Movement II, measures 55-61). The sleigh bells repeat material from the first flute cadenza, adding to the sense of joy (Movement II, measure 61), and this material from the first flute cadenza continues in the wind ensemble, with the solo flute line providing a descant (Movement II, measures 63-79). The

tempo slows and leads into a return to the main chorale, this time appearing in the clarinets (Movement II, measure 84). The movement ends with a brief two-measure flute cadenza that leads directly into the third and final movement.

While the first and second movements showcase the lyrical characteristics of the flute, the third movement presents another aspect of the flute's versatility: articulation. The opening theme of the third movement recurs throughout the movement, interspersed with material reminiscent of themes from earlier movements in the concerto. This material continues until a new jazz-like theme is introduced (Movement III, measures 64-72). This theme serves as a transition into the closing material (Movement III, measure 106).

The introduction of the brushed snare drum and cup-muted trumpets sets up the solo flute for a jazz-inspired theme (Movement III, measure 114). The flute is able to use an unclear tone to create a sense of Chicago-style improvised jazz (Movement III, measure 139). The final cadenza of the solo flute allows the flute to freely play jazz material from the third movement before the brushed snare drum enters once again (Movement III, measure 149). The wind ensemble joins the duo for the final measures of the concerto, which closes with a last restatement of the third movement opening theme (Movement III, measure 177).

WHERE BACH MEETS JAZZ

Throughout Concerto for Flute and Wind Ensemble, Plog interweaves the use of block chords and descant voicing similar to those in Johann Sebastian Bach's chorales,⁷ and although there are no direct quotations, the influence of these chorales is evident. Bach chorales are recognized for their clarity of expression and influence on many composers, whether directly or indirectly.⁸ The clarity of expression in these chorales is evident in the second movement of the Concerto for Flute and Wind Ensemble with the use of block chords and homorhythms that alternate between brass sections. An embellished line in the solo flute part above this chorale is a further development of the descant that originated with faux bourdon that was modified and used frequently by Bach throughout his chorales and cantatas.⁹

The incorporation of Chicago-style jazz is apparent in the third movement of the concerto, and the introduction of the snare drum at the end of the flute cadenza is reflective of the slow reintegration of the ensemble after an improvisatory section in Chicago-style jazz.¹⁰ Additionally, the shift between southern laid-back jazz and northern industrial jazz in the cadenza and

⁷ In our interview, Plog stated that he had a long-time love of Bach chorales and that although there are no direct or intentional quotations of these chorales in the concerto, he draws musical inspiration from those works. He also mentioned the same was true of Chicago-style jazz.

⁸ Grew, Sydney. "The Significance of the Bach Chorale." *Music & Letters* 14, no. 4 (1933): 313-17. In her article, "The Significance of the Bach Chorale," Sydney Grew discusses the influences of Bach's chorales on congregants and composers, including Bach's contemporaries and composers up through Igor Stravinsky. Grew discusses the simplicity of the Bach chorale and the effect this simplicity has on communicating the deeper meaning of the chorale to the listener. Grew, pp. 314-316.

⁹ McKenzie, Duncan. "Concerning Descant and Faux Bourdon." *Music Supervisors' Journal* 19, no. 5 (1933): 24-26. Duncan McKenzie discusses the development of the descant of faux bourdon into the descant line as a "very free fifth-species counterpoint" in his article "Concerning Descant and Faux Bourdon." Plog utilizes this technique in Concerto for Flute and Wind Ensemble.

¹⁰ Dinerstein, Joel. *Jazz: A Quick Immersion*: 46-71. In *Jazz: A Quick Immersion*, Joel Dinerstein discusses the development of Chicago jazz and specifically mentions this slow re-integration of instruments at the end of improvisatory sections, as well as the blend of southern laid-back jazz and northern industrial jazz in the mid-1900's Chicago-style jazz. Dinerstein also mentions the use of fast technique that Plog employs in the new material written at the end of the concerto.

the rhythms of the snare drum are indicative of mid-1900's Chicago-style jazz which Plog stated he listened to early in his musical studies.

THE SOLO FLUTE

The flute is a versatile instrument that possesses the ability to change timbres and articulation to fit the character of the music. Modifications by Theobald Boehm (1744-1826) and his contemporaries afforded the flute an increase in technical aptitude and timbral flexibility, making it competitive with stringed instruments.¹¹ As such, the flute does possess “many moods” as mentioned by Plog in his forward to the concerto.

In our interview, Plog discussed his desire to display this flexibility and versatility of the flute in this concerto.¹² He conveys ten main moods found within the solo flute part of this concerto: pastorale, somber, edgy, joyful, foreboding, pensive, powerful, eerie, articulate, and jazzy. Additionally within each of these characters Plog provides the solo flute with opportunities to change timbre to match the color and character of the instruments playing with it. The ability of the flute to blend and match the timbres of other instruments is another of Plog’s intentions in this concerto.

The opening of the concerto is in a pastorale character for the flute and this timbre is characterized by its warm sound and slow, rich vibrato. It is a resonant sound that envelopes the performers and audience, and this opening mood returns in the first cadenza. This pastorale section is followed by a somber mood in the flute in a character which is marked by a darkness of tone that is slightly muted and almost without vibrato (Movement I, measures 17-29; see Ex. 1). The last four notes of measure 29 are emphatic in quality as they lead into the next section.

¹¹ Toff, Nancy. *The Development of the Modern Flute*: complete. Throughout her book, *The Development of the Modern Flute* (1979), Nancy Toff (b. 1955) discusses the modifications introduced by Boehm and how these modifications affected the sound and technical aptitude of the flute.

¹² The claims presented in this chapter are based on discussions Plog and I had during his interview. Throughout the interview, Plog described his fascination with the flute’s ability to create different timbres and articulations. Plog cited many sources of inspiration. As stated in the forward to the concerto, his premise for writing this concerto was to encapsulate and present “the many moods of the flute.”

Example 1: Plog, Concerto for Flute and Wind Ensemble Movement I, mm. 19-31

In the third section, the solo flute line is no longer warm, but instead sits on the edge of the sound, with minimal vibrato and intensity in articulation (Movement I, measures 30-58). Following this section, the flute presents a joyful mood, which returns in the second and third movements, and maintains this vibrant timbre the solo weaves in and out of the texture of the ensemble (Movement I, measures 59-135; see Ex. 2).

The fifth mood of the flute is foreboding. This character is introduced in the first phrase of the cadenza, and reappears in the second movement. The hollow timbre begins with shallow vibrato, and shifts into a pensive mood in a dark tone to match the entrance of the oboe (measure 6). As the duet between the flute and oboe concludes, the flute emerges with a powerful sound characterized by its depth and full vibrato (Movement II, measure 22; see Ex. 3).

Example 2: Plog, Concerto for Flute and Wind Ensemble Movement I, mm. 42-67

42 E

52

56

59 *mp*

62

65 F

Example 3: Plog, Concerto for Flute and Wind Ensemble Movement II, mm. 1-22

Movement II - Andante

4 *mp dolce*

9

13

18 L *f molto espressivo*

The eighth character is eerie, characterized by a shallow timbre with minimal vibrato in the solo flute that is handed to the cup-muted trumpets (Movement II, measures 44-50; see Ex. 4). The flute plays three measures that are emphatic as they transition into the fourth mood: joyful (Movement II, measures 59-62). The music remains joyful until it shifts back into a pensive mood (Movement II, measure 84). This character continues through the final solo flute cadenza of the movement.

Example 4: Plog, Concerto for Flute and Wind Ensemble Movement II, mm. 44-78

The musical score for Example 4 consists of seven staves of music in treble clef. The first staff begins with a boxed 'N' and a fermata. The second staff starts at measure 48 with a *pp* dynamic, followed by a boxed 'O' and a boxed 'P'. The third staff is marked *Allegretto* and *ff*. The fourth staff starts at measure 67. The fifth staff starts at measure 71. The sixth staff starts at measure 73. The seventh staff starts at measure 75. The music features various melodic lines, rests, and dynamic markings.

The third movement opens with the articulate character (Movement III, measures 1-38; see Ex. 5). This ninth mood is filled with anticipation and lightness of timbre and articulation in both the solo flute line and the ensemble, and continues until the joyful character returns to the solo flute (Movement III, measures 39-99). Interjections of the articulate character follow until the first statement of the jazz mood (Movement III, measure 110).

Example 5: Plog, Concerto for Flute and Wind Ensemble Movement III, mm. 1-14

Although allusions to jazz are found earlier in the concerto, this character is not fully apparent in the solo flute line until measure 114, and this timbre is characterized by a brilliant and slightly unclear color with light, unobtrusive articulation. The cadenza continues this color in a slightly grittier sound quality (Movement III, measure 143; see Ex. 6) and the concerto ends with a brief statement of the opening articulation motif in the solo flute.

Example 6: Plog, Concerto for Flute and Wind Ensemble Movement III, mm. 143-154

The musical score is written for a single melodic line in 4/4 time. It consists of four staves of music.

- Staff 1 (mm. 143-147):** Labeled "Cadenza" and "freely". It begins with a fermata over the first measure. The tempo marking "accel." appears above the staff. The music features a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 146.
- Staff 2 (mm. 148-151):** Labeled "Allegro". The tempo is marked "Allegro". The music continues with eighth and sixteenth notes.
- Staff 3 (mm. 152-154):** The music continues with eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the staff.
- Staff 4 (mm. 155-157):** The music continues with eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the staff.

A box containing the letter "Y" is located above the staff for measures 152-154.

THE ENSEMBLE

Another important facet of this concerto is the construction of the material for the wind ensemble. Plog gave careful consideration to the accessibility of the work for the ensemble, as well as careful thought to the flute's limitations as he composed.¹³ Throughout the concerto, Plog employs the use of alternating voices, instrument families, and scoring. These compositional techniques prevent fatigue in the ensemble, and they create space for the solo flute to project without being covered by the ensemble or forcing the flutist to project.

Alternating Voices

Alternating voices between different players within the same instrument section minimizes fatigue for the performers. This fatigue can occur both in technical passages or in lyrical passages. This compositional technique aids in making the work accessible for performers of all skill levels.

The first appearance of alternating voices occurs in the clarinets when the theme rotates between the three clarinet parts to prevent technical fatigue in the performers (measures 110-119). The second appearance occurs in the clarinets when the theme is divided between the first and second clarinets for ease in breath control during this long passage (Movement II, measures 43-47). The third alternation of voices occurs between the xylophone and the glockenspiel (Movement III, measures 50-63). Although percussion have no need for breath-control, alternating voices in this passage allows for greater accuracy during repeated technical motifs. The fourth time Plog utilizes alternating voices is in the bassoons to alleviate both technical and tonal fatigue for the performers (Movement III, measures 72-79).

¹³ The ideas presented in this chapter are based on discussions Plog and I had during his interview. During our interview, Plog discussed in-depth his desire to create a work that was easily accessible for all performers. He explained the process and criteria he used when he composed this work.

The fifth appearance of alternating voices occurs between the flutes and the clarinets (Movement III, measures 80-95). The flutes and clarinets double one another and alternate voices within each section. The sixth appearance of alternating voices occurs in the trumpets and horns, and like the flute and clarinet passage that immediately precedes it, the trumpets and horns double one another and alternate voices within each section (Movement III, measures 96-105). The final example of alternating voices occurs between the xylophone and the glockenspiel (Movement III, measures 181-182).

Instrument Families and Voicing

In our interview, Plog mentioned his desire to compose music that is accessible for performers. Throughout *Concerto for Flute and Wind Ensemble*, he uses instrument families and specific voicing within these families to produce this result. Additionally, by writing music that does not utilize the extreme ranges of instrument families, Plog also enables the performers to blend and balance with ease.

Specific examples of Plog's use of instrument families within the ensemble occur throughout the concerto. The flutes and clarinets create a cascading tone cluster (Movement I, measures 6-9). Beginning in measure 10, these two instrument families provide a static accompaniment for the solo flute line and the music in these measures is written primarily in the middle register for both the flutes and clarinets. A similar static accompaniment occurs in (Movement I, measures 17-22) and this time, instrument families are grouped together are the clarinets, bassoons, and horns. The trombones enter with a chorale (Movement I, measure 21) joined by the trumpets (Movement I, measure 23).

The instrument family shifts to upper woodwinds: flutes, oboes and clarinets (Movement I, measure 30), with uniform rhythms written in the middle register for these instruments. The

instrument families split apart, and the flutes and oboes continue with previously stated material (Movement I, measure 38). The clarinets, bassoons, and xylophone play the material introduced by the solo flute (Movement I, measure 30). The first and second trumpets provide off-beats, while the third and fourth trumpets provide a counter-melody to the clarinets and bassoons, and the low brass have a jazz-inspired bass line. The piano provides rhythmic support for the first and second trumpets and low brass. The upper woodwinds, xylophone, and piano are silent, and the horns are reintroduced with the entire brass section creating a large rhythm section (Movement I, measure 47). The first and second trumpets, horns, and trombones perform off-beats, while the third and fourth trumpets, third and fourth horns, third trombone, bass trombone, tuba, and snare drum sound on the beat, continuing until the upper woodwinds enter with material from earlier in movement one (Movement I, measure 59-66).

The trumpets and trombones introduce a chorale (Movement I, measure 67), and above this, the clarinets and bassoons perform fanfare-like interjections until taking over the chorale theme (Movement I, measure 75). At this point, the bassoons, trumpets, and percussion begin fanfare-like interjections that transition into the first and second clarinets playing a return of the solo flute theme (Movement I, measure 30).

The clarinets, horns, trombones, and tuba perform fragments of the opening chorale of the second movement (Movement I, measures 89-99), and above this chorale, the flutes, oboes, trumpets, and xylophone perform rolling triplets. The ensemble brings a return of the music from Movement I, measure 38 (Movement I, measure 100-121). In this statement, the main theme is found in the clarinets, while the accompaniment part is in the first and second trumpets playing material from the solo flute theme from Movement I, measure 30. The flutes and oboes replace

the clarinets who play the accompaniment part together with the trumpets (Movement I, measure 130-136).

Compared to the first and third movements, the second movement contains fewer specific examples of instrument family pairings throughout the movement, however, it contains the clearest example of instrument family pairings. The first sixty-one measures of Movement II contain an ensemble chorale alternating between woodwinds and brass, and this chorale is written in the middle register of the instruments. First heard in Movement I, measure 89, the chorale appears in the trumpets, flutes, and oboes alternate with the fourth phrase of the solo flute's first cadenza (Movement II, measures 62-83). Plog pairs the clarinets and horns in a joyful theme (Movement II, measures 72-83), followed by the closing material for the movement marked by a restatement of the chorale in the clarinets (Movement II, measure 84).

As in the first and second movements, the third movement is written in the middle register for all instruments within the ensemble, making it easily accessible for all skill levels. The flutes, oboes, bass clarinet, and bassoons provide a static syncopated accompaniment for the solo flute (Movement III, measures 35-48). This accompaniment is taken over by the trumpets, trombones, bass trombone, and tuba (Movement III, measures 49-63), and during this section, the woodwinds provide a carpet of sound with block chords that add color to the accompaniment.

The bass clarinet, bassoons, and horns are paired together for a chorale, accompanied by the flutes and clarinets playing a triplet motor rhythm (Movement III, measures 80-87). The chorale continues in the trumpets, trombones, bass trombone, and tuba, with trumpets and horns playing the triplet motor rhythm (Movement III, measures 88-95). Following this statement of the chorale, the clarinets, accompanied by the horns on the triplet motor rhythm, begin a third iteration of the chorale (Movement III, measure 96). The clarinets are joined by the flutes and

oboes, while the horns are joined by the trumpets and xylophone playing the triplet motor rhythm (Movement III, measures 100-104).

The opening articulation theme from the third movement returns in the trumpets and horns (Movement III, measures 106-109). The bass clarinet, bassoons, and horns introduce a jazz-like bass line (Movement III, measures 110-117), and this bass line continues in the flutes, trumpets, and xylophone (Movement III, measures 118-121). The oboes, clarinets, and glockenspiel continue with this line (Movement III, measures 118-125), and the final iteration of this jazz-like bass line occurs in the bass clarinet, bassoons, trombones, bass trombone, and tuba (Movement III, measures 127-130).

The brass section performs a combination of the solo flute motif together with the opening articulation theme from the third movement (Movement III, measures 131-140), and Plog alternates between parts within each brass instrument to avoid fatigue in the players. The flutes, oboes, bassoons, trombones, and bass trombone play the material from the solo flute cadenza in Movement III, measure 144 (Movement III, measure 153) and the flutes and oboes finish playing when the trumpets enter into this material beginning (Movement III, measure 156). The clarinets, bass clarinet, and horns perform a chorale similar to that found in Movement II, measures 50 through 55. This continues until the closing material begins (Movement III, measure 166).

The closing section of the concerto combines a chorale in the trumpets, trombones, and bass trombone with the jazz-like bass line (Movement III, measure 110), that appears in the flutes, oboes, clarinets, and xylophone (Movement III, measures 166-174). A brief interjection of a triplet motor rhythm in the flutes, oboes, clarinets, horns and xylophone (Movement III, measures 175-176) and The main articulation theme returns to finish out the concerto (Movement III, measure 177).

THE CRITICAL EDITION

Throughout the preparation process, I was in direct contact with Plog regarding the creation of new material at the end of the concerto, implementation of new material for the ensemble created by the North Texas Wind Symphony, and decisions regarding phrasing, articulation, and artistic interpretation in the solo flute part. These concepts are not found in the edition currently available through the publisher, but are included in the critical edition created for this document (see appendix herein).

For the April 2019 performance, Plog composed a section of new music that fills in a large gap for the soloist in measures 153 through 177 in the third movement (see Ex. 7).

Example 7: Plog, Concerto for Flute and Wind Ensemble Movement III, mm. 153-178

The image displays a musical score for a solo flute part, spanning measures 153 to 178. The score is written on a single staff in treble clef, with a key signature of one flat (B-flat). The tempo and meter are not explicitly stated, but the notation suggests a moderate tempo with a 4/4 or 3/4 time signature. The score begins with a forte (*f*) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several phrasing slurs and accents. A measure rest is present in measure 165, followed by a five-measure rest. The score concludes with a *subito p* (suddenly piano) marking in measure 177, followed by a final forte (*f*) marking. The notation is clear and professional, typical of a critical edition.

This new material for the soloist created a strong finish to the work in several ways. First, by filling in this large gap, the soloist is able to participate in performing in the culmination of the work. Second, the technical demands of the new material create an opportunity for the soloist to demonstrate additional technical prowess. Third, the new material presents fresh musical ideas that engage the performers and audience members.

Professor Corporon and the North Texas Wind Symphony made a substantial adjustment to the score by creating a marimba part that doubled the alternating horn lines (Movement III, measures 96-105). The incorporation of this material supported the horn line while adding clarity of articulation that stabilized the internal pulse of the ensemble.

Additionally, I edited the complete solo flute part to better accommodate phrasing and artistic interpretation throughout. The opening seven measures of the concerto serve as an example of some of these changes. The challenges presented in the original manuscript included breathing and dynamics required to create the rich, pastorello sound for this passage. Adding these components to the opening seven measures of the concerto allows for more command of the performance.

PREPARATION STRATEGIES

Successful preparation of Concerto for Flute and Wind Ensemble requires endurance and accuracy in three main areas: tone, technique and phrasing, and articulation. The first movement contains colorful lyrical passages and technical passages aided by phrasing decisions. The second movement requires endurance for long, sustained phrases, and the third movement showcases the flutist's command of articulation.

There are several tools that aid in making informed decisions in preparation of this work. The purpose of including the following strategies is to equip the performer with tools necessary for successful performance of the work in the areas of tone, technique and phrasing, and articulation. Although there are a multitude of pedagogical resources that would be helpful in creating this chapter, I have chosen three main resources: *Tone Development Through Interpretation* (1962) by Marcel Moyse (1889-1984), *The 28 Day Warm-Up Book for All Flutists* (2008) by Paul Edmund-Davies (birthdate unknown), and *Sound in Motion* (2007) by David McGill (1963).

Marcel Moyse wrote two books that focus on development of tone on the flute: *On Sonority: Art and Technique* (1934) and *Tone Development Through Interpretation*. Both books are beneficial for development of flexibility and control of tone and vibrato. Mastery of these concepts enables the soloist to create the colors required throughout the concerto, and of specific note is the demand that the soloist connect large intervals fluidly with consistent tone throughout the work. *Tone Development Through Interpretation* includes several exercises to develop the flutist's ability to pass between large intervals effortlessly.¹⁴

¹⁴ Moyse, Marcel. *Tone Development Through Interpretation*. Moyse's notes to the performer at the beginning of *Tone Development Through Interpretation* state that the purpose of these exercises is for "the study of expression, vibrato, color, suppleness and their application to different styles." This particular study is taken from the section that specifically focuses on fullness of tone. It can be practiced up an octave and with harmonics for an added benefit.

Flutist Paul Edmund-Davies provides techniques for flutists to develop articulation fluidity, speed, and endurance in *The 28 Day Warm-Up Book*. During the compositional period in which he wrote this concerto, Plog was fascinated by the ability of the flute to articulate rapidly. So, he wrote significant portions of the third movement to showcase the technique of double-tonguing.¹⁵ The exercises from Edmund-Davies's book can be used to build endurance, speed, and fluidity of articulation for successful performance of passages within the third movement of Concerto for Flute and Wind Ensemble.

In his book, *Sound in Motion*, David McGill discusses the importance of choosing appropriate note groupings to facilitate phrasing.¹⁶ Several passages throughout the concerto contain neighbor tones and passing tones. Grouping these notes according to guidelines set forth by McGill enables the performer to create clear phrases. The execution of note groupings also allows the audience to connect with the intended phrasing.

Movement I

The opening seven measures of the concerto contain a pastorate quality that is produced by creating a rich sound using the vowel "OH" inside the mouth. Breaths should be full and unhurried. The final three notes of the passage in measures 6 and 7 set up the clarinet entrance and should diminuendo into a seamless exchange between voices. Vibrato should be low and slow throughout the passage. Exercise 53 from *Tone Development Through Interpretation* by Moyse is helpful in building the flexibility required for this passage due to its intervals and descending

¹⁵ In my interview with Plog, he stated that his fascination with the flute's ability to multiple-tongue was birthed from listening to Maurice Ravel's *Alborado del gracioso* (1904-1905/1918). This fascination led to the creation of the material in the third movement of Concerto for Flute and Wind Ensemble.

¹⁶ McGill, Anthony. *Sound in Motion: A Performer's Guide to Greater Musical Expression*: 100-104. McGill describes the importance of determining note groupings based upon how they function within the larger phrase. Neighbor tones belong to the note they embellish and passing tones belong to the notes to which they pass.

lines. The exercise should be practiced both as written and an octave higher for maximum results.

The color of the solo flute entrance in measure 9 should match that of the clarinets who are performing accompaniment material in this passage. This color is created using the vowel “ö.” The front and middle of the tongue should be slightly higher and more forward in the mouth. The lips are shaped for the vowel “OO” while the tongue is shaped for the vowel “EE.” Because the solo flute is imitating the color of the clarinets, and to ensure stability of this particular color, minimal vibrato should be used. Beginning in measure 11, the color should shift back to the opening color so that it blends with the oboe entrance in measure 13. Exercise 80 from *Tone Development Through Interpretation* is helpful in practicing the transitions between both colors. Be sure to create seamless large ascending intervals by moving the lips forward between notes.

Measures 19 through 29 require fluid tone and technique. The color created by the combination of the clarinets and horns in the accompaniment allows the solo flute to feel supported while using a sweet sound in this passage. The vowel inside the mouth should be “OO” and vibrato should be present, but not overbearing. Breaths must be full and unobtrusive with regards to internal pulse. In order to successfully execute this passage, the fingers should play fluidly without gripping the instrument. Exercise 41 from *Tone Development Through Interpretation* is helpful in practicing the coordination of all of these elements.

The next passage, measures 31 through 67, requires a brilliant sound with clear, precise articulation. I added articulation to this passage in the critical edition to better accommodate the joyful character of the music. Staccato notes should be vibrant and resonant with space on either

side of the note. The vowel inside the mouth should be “OO.” To create the appropriate articulation, the tongue should be forward in the mouth and use the consonant “D” for legato and a combination of “D” and “T” for staccato. Exercise 86 in *Tone Development Through Interpretation* and Articulation 5 from *28 Day Warm-Up Book for All Flutists* are helpful in developing the resonant sound and articulation required in this passage.

The solo flute line in measures 81 through 89 serves as a descant to the accompaniment. It should be light and articulate, using the vowel “IH” and a very delicate “L-G” for double-tonguing. The aperture must be small and stable with the use of very little air, in order for all notes to speak. Breathing in this passage should be minimal so as to maintain rhythmic integrity in the rests. Practicing Articulation 7 from *28 Day Warm-Up Book for All Flutists* as written and an octave higher is beneficial for developing the articulation dexterity required in this passage.

The passage from measures 99 through 120 requires fluid technique. The fingers should be agile and rounded, without gripping the instrument. Approaching this material with phrasing in mind will help the fingers from getting stuck. By focusing on motion toward and away from arrival points, as well as note groupings, the performer will have more command over technique. Fingers 4 and Fingers 7 from *28 Day Warm-Up Book* will help build technical proficiency in this section.

The cadenza in the first movement combines music from the opening of the concerto and presents material that is developed in the third movement. The first phrase should be performed freely with a powerful, vibrant sound. The second phrase should be reminiscent of the opening seven measures of the concerto, while the Presto should interrupt this phrase as it foreshadows music from the third movement. The third phrase is subdued and builds into the second Presto of the cadenza. This second Presto should be assertive with emphasis placed on the lower notes of

the large intervals. Beginning in measure 137, the cadenza should be played in strict time until the final 16th notes descend into the beginning of the second movement.

Movement II

The second movement requires endurance with regards to tone production and breath control. It is beneficial to think of the movement in 2/2 time, rather than in 4/4 time. This allows the music to move linearly according to phrasing, rather than vertically which creates musical resistance for the soloist. The color used should be expansive and warm. Vibrato should be rolling and within the sound. Exercise 65 from *Tone Development Through Interpretation* can be practiced to develop the necessary breath-control for successful performance of this movement. For added security, slow the tempo of this exercise to half tempo while maintaining dynamics and breath-control.

Measures 62 through 64 should be passionate with an operatic quality to them. The color becomes vibrant with a spinning vibrato from measures 65 through 79. In order to create this character without a frantic sound, the vibrato should be controlled and the dynamic should be moderate throughout. The embouchure creates smooth transitions between all intervals. Intervals 4 and 5 from *28 Day Warm-Up Book* will help build the flexibility and control required for this condition.

The final five measures of the second movement require a calm sound for two reasons: the music dictates it, and the performer needs to guard against tension before beginning the third movement of the concerto. The twelve measures of rest prior to these measures should be used to slow the heart rate, make sure the mouth is hydrated, and relax the tongue and fingers. Measures 92 through 96 should have an air of floating as the flutist transitions *attaca* into the third move-

ment. Sonority 2 from *28 Day Warm-Up Book* will build this skill. For an additional development of the skills required for this transition, practice this exercise after doing physical calisthenics, then immediately play Articulation 1 from *28 Day Warm-Up Book*.

Movement III

The challenges posed in the third movement include the development of articulation endurance and the fatigue that is present at the end of a single-movement concerto. In order for successful completion of the third movement, the body should remain engaged, but calm, and passages that are slurred or that contain rests should be used as a time to loosen the tongue, fingers and body, and rehydrate the mouth.

The opening articulation theme from measures 3 through 34 reappears in measures 72 through 79. The consonant used to articulate in these passages should be “D-G” so that the tongue remains active, but will not fatigue easily. The character should be bright with a light, clear articulation. Articulation 1, 2, 3, and 6 from *28 Day Warm-Up Book* will aid in developing the endurance necessary for this movement. For added evenness of articulation, practice this exercise with both “D-G” and inverted “G-D.” Build the length of the exercise gradually by added one line every few days. Begin at a slow to moderate tempo so that good habits are developed. Gradually increase speed over the course of several weeks, returning to a slow speed every few days to instill good habits.

Measures 40 through 49 should have a joyful character similar to Movement II, measures 65 through 79. The sixteenth notes in measures 46 and 47 should have full value and a brilliant core to the sound. Exercise 90 in *Tone Development Through Interpretation* provides similar rhythms that can be practiced with attention to tone on each of the sixteenth notes.

Maintaining rhythmic integrity in measures 114 through 125 is imperative for cohesion with the ensemble. Utilizing the accents in the critical edition helps to stabilize the internal pulse. The tone in this section should be full and slightly edgy, without cracking. The articulation should be crisp and precise. In order to accomplish both of these goals, the embouchure should remain steady and the airstream should remain constant. Breaths should be kept a minimum in order to preserve rhythmic integrity. For rhythmic unity with the ensemble, staccatos should be short and snappy, and tied notes should have clear releases without a taper prior to release. Articulation 5 from *28 Day Warm-Up Book* should be practiced in all registers to develop these skills.

The cadenza in measure 143 should be played freely with a dirty, gritty jazzy sound, and articulation should be in legato style in order to avoid cracking notes. When the snare drum enters in measure 144, the rhythm should be strictly observed until the rest of the ensemble enters in measure 153. The material in measures 153 through 178 was composed specifically for the 2019 performance with The North Texas Wind Symphony. Plog specified that it was not to be at the forefront of the concerto, but was to sound like a jazzy, improvised descant over the chorale in the wind ensemble. The color should be light with a gentle articulation. The final five measures of the concerto should be performed boldly as the main articulation theme returns after the culmination of the brass chorale.

CONCLUSION

The demand for works for solo flute and wind ensemble is high. Plog's Concerto for Flute and Wind Ensemble is a substantial work that deserves exposure within this genre. Updates made by both the composer and the North Texas Wind Symphony, as well as the solo flute critical edition created for the 2019 performance, further enhance the work. This concerto provides opportunity for the soloist and ensemble to showcase artistic and technical mastery, while instrumentation throughout the concerto makes it accessible for many ensembles.

The newly composed material for the solo flute by the composer reinforces the conclusion of the piece, while the addition of updated articulations, dynamics, and phrasing indications provide the soloist with additional opportunities to present a strong performance. The material added by the North Texas Wind Symphony serves to support the ensemble. The composer's use of the many moods and colors of the flute invite audience members to connect with the work in an artistic capacity. My hope is that this document and project will bring awareness to this substantial work for flute and wind ensemble.

APPENDIX

CONCERTO FOR FLUTE AND WIND ENSEMBLE

Concerto for Flute and Wind Ensemble

Anthony Plog (b. 1947)
Ed. Kathryn Flum

Flute

mf

4

Fl.

mp *p*

A

Fl.

mp *mf*

14

Fl.

f *rit.* **B** *a tempo* *niente*

19

Fl.

mf *mp*

22

Fl.

mf

25

Fl.

f

28

Fl.

rallentando **C** *Allegro moderato* *subito mp*

Fl. 32

Fl. 36

Fl. 42

Fl. 52

Fl. 56

Fl. 59

Fl. 62

Fl. 65

Fl. 68

Fl. 71

Fl. 74

Fl. 77

Fl. 80

Fl. 83

Fl. 86

Fl. 89

Fl. 92

Fl. 95

Fl. 98

Fl. 101

Fl. 104

Fl. 107

Fl. 110

Fl. 113

Fl. 116

Fl. 119

Fl. 122

Fl. 125

Fl. 128

Fl. 131

Fl. 134

Fl. 137

Fl. 140

Fl. 143

Fl. 146

Fl. 149

Fl. 152

Fl. 155

Fl. 158

Fl. 161

Fl. 164

Fl. 167

Fl. 170

Fl. 173

Fl. 176

Fl. 179

Fl. 182

Fl. 185

Fl. 188

Fl. 191

Fl. 194

Fl. 197

Fl. 200

Fl. 203

Fl. 206

Fl. 209

Fl. 212

Fl. 215

Fl. 218

Fl. 221

Fl. 224

Fl. 227

Fl. 230

Fl. 233

Fl. 236

Fl. 239

Fl. 242

Fl. 245

Fl. 248

Fl. 251

Fl. 254

Fl. 257

Fl. 260

Fl. 263

Fl. 266

Fl. 269

Fl. 272

Fl. 275

Fl. 278

Fl. 281

Fl. 284

Fl. 287

Fl. 290

Fl. 293

Fl. 296

Fl. 299

Fl. 302

Fl. 305

Fl. 308

Fl. 311

Fl. 314

Fl. 317

Fl. 320

Fl. 323

Fl. 326

Fl. 329

Fl. 332

Fl. 335

Fl. 338

Fl. 341

Fl. 344

Fl. 347

Fl. 350

Fl. 353

Fl. 356

Fl. 359

Fl. 362

Fl. 365

Fl. 368

Fl. 371

Fl. 374

Fl. 377

Fl. 380

Fl. 383

Fl. 386

Fl. 389

Fl. 392

Fl. 395

Fl. 398

Fl. 401

Fl. 404

Fl. 407

Fl. 410

Fl. 413

Fl. 416

Fl. 419

Fl. 422

Fl. 425

Fl. 428

Fl. 431

Fl. 434

Fl. 437

Fl. 440

Fl. 443

Fl. 446

Fl. 449

Fl. 452

Fl. 455

Fl. 458

Fl. 461

Fl. 464

Fl. 467

Fl. 470

Fl. 473

Fl. 476

Fl. 479

Fl. 482

Fl. 485

Fl. 488

Fl. 491

Fl. 494

Fl. 497

Fl. 500

Fl. 503

Fl. 506

Fl. 509

Fl. 512

Fl. 515

Fl. 518

Fl. 521

Fl. 524

Fl. 527

Fl. 530

Fl. 533

Fl. 536

Fl. 539

Fl. 542

Fl. 545

Fl. 548

Fl. 551

Fl. 554

Fl. 557

Fl. 560

Fl. 563

Fl. 566

Fl. 569

Fl. 572

Fl. 575

Fl. 578

Fl. 581

Fl. 584

Fl. 587

Fl. 590

Fl. 593

Fl. 596

Fl. 599

Fl. 602

Fl. 605

Fl. 608

Fl. 611

Fl. 614

Fl. 617

Fl. 620

Fl. 623

Fl. 626

Fl. 629

Fl. 632

Fl. 635

Fl. 638

Fl. 641

Fl. 644

Fl. 647

Fl. 650

Fl. 653

Fl. 656

Fl. 659

Fl. 662

Fl. 665

Fl. 668

Fl. 671

Fl. 674

Fl. 677

Fl. 680

Fl. 683

Fl. 686

Fl. 689

Fl. 692

Fl. 695

Fl. 698

Fl. 701

Fl. 704

Fl. 707

Fl. 710

Fl. 713

Fl. 716

Fl. 719

Fl. 722

Fl. 725

Fl. 728

Fl. 731

Fl. 734

Fl. 737

Fl. 740

Fl. 743

Fl. 746

Fl. 749

Fl. 752

Fl. 755

Fl. 758

Fl. 761

Fl. 764

Fl. 767

Fl. 770

Fl. 773

Fl. 776

Fl. 779

Fl. 782

Fl. 785

Fl. 788

Fl. 791

Fl. 794

Fl. 797

Fl. 800

Fl. 803

Fl. 806

Fl. 809

Fl. 812

Fl. 815

Fl. 818

Fl. 821

Fl. 824

Fl. 827

Fl. 830

Fl. 833

Fl. 836

Fl. 839

Fl. 842

Fl. 845

Fl. 848

Fl. 851

Fl. 854

Fl. 857

Fl. 860

Fl. 863

Fl. 866

Fl. 869

Fl. 872

Fl. 875

Fl. 878

Fl. 881

Fl. 884

Fl. 887

Fl. 890

Fl. 893

Fl. 896

Fl. 899

Fl. 902

Fl. 905

Fl. 908

Fl. 911

Fl. 914

Fl. 917

Fl. 920

Fl. 923

Fl. 926

Fl. 929

Fl. 932

Fl. 935

Fl. 938

Fl. 941

Fl. 944

Fl. 947

Fl. 950

Fl. 953

Fl. 956

Fl. 959

Fl. 962

Fl. 965

Fl. 968

Fl. 971

Fl. 974

Fl. 977

Fl. 980

Fl. 983

Fl. 986

Fl. 989

Fl. 992

Fl. 995

Fl. 998

Fl. 1001

Fl. 1004

Fl. 1007

Fl. 1010

Fl. 1013

Fl. 1016

Fl. 1019

Fl. 1022

Fl. 1025

Fl. 1028

Fl. 1031

Fl. 1034

Fl. 1037

Fl. 1040

Fl. 1043

Fl. 1046

Fl. 1049

Fl. 1052

Fl. 1055

Fl. 1058

Fl. 1061

Fl. 1064

Fl. 1067

Fl. 1070

Fl. 1073

Fl. 1076

Fl. 1079

Fl. 1082

Fl. 1085

Fl. 1088

Fl. 1091

Fl. 1094

Fl. 1097

Fl. 1100

Fl. 1103

Fl. 1106

Fl. 1109

Fl. 1112

Fl. 1115

Fl. 1118

Fl. 1121

Fl. 1124

Fl. 1127

Fl. 1130

Fl. 1133

Fl. 1136

Fl. 1139

Fl. 1142

Fl. 1145

Fl. 1148

Fl. 1151

Fl. 1154

Fl. 1157

Fl. 1160

Fl. 1163

Fl. 1166

Fl. 1169

Fl. 1172

Fl. 1175

Fl. 1178

Fl. 1181

Fl. 1184

Fl. 1187

Fl. 1190

Fl. 1193

Fl. 1196

Fl. 1199

Fl. 1202

Fl. 1205

Fl. 1208

Fl. 1211

Fl. 1214

Fl. 1217

Fl. 1220

Fl. 1223

Fl. 1226

Fl. 1229

Fl. 1232

Fl. 1235

Fl. 1238

Fl. 1241

Fl. 1244

Fl. 1247

Fl. 1250

Fl. 1253

Fl. 1256

Fl. 1259

Fl. 1262

Fl. 1265

Fl. 1268

Fl. 1271

Fl. 1274

Fl. 1277

Fl. 1280

Fl. 1283

Fl. 1286

Fl. 1289

Fl. 1292

Fl. 1295

Fl. 1298

Fl. 1301

Fl. 1304

Fl. 1307

Fl. 1310

Fl. 1313

Fl. 1316

Fl. 1319

Fl. 1322

Fl. 1325

Fl. 1328

Fl. 1331

Fl. 1334

Fl. 1337

Fl. 1340

Fl. 1343

Fl. 1346

Fl. 1349

Fl. 1352

Fl. 1355

Fl. 1358

Fl. 1361

Fl. 1364

Fl. 1367

Fl. 1370

Fl. 1373

Fl. 1376

Fl. 1379

Fl. 1382

Fl. 1385

Fl. 1388

Fl. 1391

Fl. 1394

Fl. 1397

Fl. 1400

Fl. 1403

Fl. 1406

Fl. 1409

Fl. 1412

Fl. 1415

Fl. 1418

Fl. 1421

Fl. 1424

Fl. 1427

Fl. 1430

Fl. 1433

Fl. 1436

Fl. 1439

Fl. 1442

Fl. 1445

Fl. 1448

Fl. 1451

Fl. 1454

Fl. 1457

Fl. 1460

Fl. 1463

Fl. 1466

Fl. 1469

Fl. 1472

Fl. 1475

Fl. 1478

Fl. 1481

Fl. 1484

Fl. 1487

Fl. 1490

Fl. 1493

Fl. 1496

Fl. 1499

Fl. 1502

Fl. 1505

Fl. 1508

Fl. 1511

Fl. 1514

Fl. 1517

Fl. 1520

Fl. 1523

Fl. 1526

Fl. 1529

Fl. 1532

Fl. 1535

Fl. 1538

Fl. 1541

Fl. 1544

Fl. 1547

Fl. 1550

Fl. 1553

Fl. 1556

Fl. 1559

Fl. 1562

Fl. 1565

Fl. 1568

Fl. 1571

Fl. 1574

Fl. 1577

Fl. 1580

Fl. 1583

Fl. 1586

Fl. 1589

Fl. 1592

Fl. 1595

Fl. 1598

Fl. 1601

Fl. 1604

Fl. 1607

Fl. 1610

Fl. 1613

Fl. 1616

Fl. 1619

Fl. 1622

Fl. 1625

Fl. 1628

Fl. 1631

Fl. 1634

Fl. 1637

Fl. 1640

Fl. 1643

Fl. 1646

Fl. 1649

Fl. 1652

Fl. 1655

Fl. 1658

Fl. 1661

Fl. 1664

Fl. 1667

Fl. 1670

Fl. 1673

Fl. 1676

Fl. 1679

Fl. 1682

Fl. 1685

Fl. 1688

Fl. 1691

Fl. 1694

Fl. 1697

Fl. 1700

Fl. 1703

Fl. 1706

Fl. 1709

Fl. 1712

Fl. 1715

Fl. 1718

Fl. 1721

Fl. 1724

Fl. 1727

Fl. 1730

Fl. 1733

Fl. 1736

Fl. 1739

Fl. 1742

Fl. 1745

Fl. 1748

Fl. 1751

Fl. 1754

Fl. 1757

Fl. 1760

Fl. 1763

Fl. 1766

Fl. 1769

Fl. 1772

Fl. 1775

Fl. 1778

Fl. 1781

Fl. 1784

Fl. 1787

Fl. 1790

Fl. 1793

Fl. 1796

Fl. 1799

Fl. 1802

Fl. 1805

Fl. 1808

Fl. 1811

Fl. 1814

Fl. 1817

Fl. 1820

Fl. 1823

Fl. 1826

Fl. 1829

Fl. 1832

Fl. 1835

Fl. 1838

Fl. 1841

Fl. 1844

Fl. 1847

Fl. 1850

Fl. 1853

Fl. 1856

Fl. 1859

Fl. 1862

Fl. 1865

Fl. 1868

Fl. 1871

Fl. 1874

Fl. 1877

Fl. 1880

Fl. 1883

Fl. 1886

Fl. 1889

Fl. 1892

Fl. 1895

Fl. 1898

Fl. 1901

Fl. 1904

Fl. 1907

Fl. 1910

Fl. 1913

Fl. 1916

Fl. 1919

Fl. 1922

Fl. 1925

Fl. 1928

Fl. 1931

Fl. 1934

Fl. 1937

Fl. 1940

Fl. 1943

Fl. 1946

Fl. 1949

Fl. 1952

Fl. 1955

Fl. 1958

Fl. 1961

Fl. 1964

Fl. 1967

Fl. 1970

Fl. 1973

Fl. 1976

Fl. 1979

Fl. 1982

Fl. 1985

Fl. 1988

Fl. 1991

Fl. 1994

Fl. 1997

Fl. 2000

Fl. 2003

Fl. 2006

Fl. 2009

Fl. 2012

Fl. 2015

Fl. 2018

Fl. 2021

Fl. 2024

Fl. 2027

Fl. 2030

Fl. 2033

Fl. 2036

Fl. 2039

Fl. 2042

Fl. 2045

Fl. 2048

Fl. 2051

Fl. 2054

Fl. 2057

Fl. 2060

Fl. 2063

Fl. 2066

Fl. 2069

Fl. 2072

Fl. 2075

Fl. 2078

Fl. 2081

Fl. 2084

Fl. 2087

Fl. 2090

Fl. 2093

Fl. 2096

Fl. 2099

Fl. 2102

Fl. 2105

Fl. 2108

Fl. 2111

Fl. 2114

Fl. 2117

Fl. 2120

Fl. 2123

Fl. 2126

Fl. 2129

Fl. 2132

Fl. 2135

Fl. 2138

Fl. 2141

Fl. 2144

Fl. 2147

Fl. 2150

Fl. 2153

Fl. 2156

Fl. 2159

Fl. 2162

Fl. 2165

Fl. 2168

Fl. 2171

Fl. 2174

Fl. 2177

Fl. 2180

Fl. 2183

Fl. 2186

Fl. 2189

Fl. 2192

Fl. 2195

Fl. 2198

Fl. 2201

Fl. 2204

Fl. 2207

Fl. 2210

Fl. 2213

Fl. 2216

Fl. 2219

Fl. 2222

Fl. 2225

Fl. 2228

Fl. 2231

Fl. 2234

Fl. 2237

Fl. 2240

Fl. 2243

Fl. 2246

Fl. 2249

Fl. 2252

Fl. 2255

Fl. 2258

Fl. 2261

Fl. 2264

Fl. 2267

Fl. 2270

Fl. 2273

Fl. 2276

Fl. 2279

Fl. 2282

Fl. 2285

Fl. 2288

Fl. 2291

Fl. 2294

Fl. 2297

Fl. 2300

Fl. 2303

Fl. 2306

Fl. 2309

Fl. 2312

Fl. 2315

Fl. 2318

Fl. 2321

Fl. 2324

Fl. 2327

Fl. 2330

Fl. 2333

Fl. 2336

Fl. 2339

Fl. 2342

Fl. 2345

Fl. 2348

Fl. 2351

Fl. 2354

Fl. 2357

Fl. 2360

Fl. 2363

Fl. 2366

Fl. 2369

Fl. 2372

Fl. 2375

Fl. 2378

Fl. 2381

Fl. 2384

Fl. 2387

Fl. 2390

Fl. 2393

Fl. 2396

Fl. 2399

Fl. 2402

Fl. 2405

Fl. 2408

Fl. 2411

Fl. 2414

Fl. 2417

Fl. 2420

Fl. 2423

Fl. 2426

Fl. 2429

Fl. 2432

Fl. 2435

Fl. 2438

Fl. 2441

Fl. 2444

Fl. 2447

Fl. 2450

Fl. 2453

Fl. 2456

Fl. 2459

Fl. 2462

Fl. 2465

Fl. 2468

Fl. 2471

Fl. 2474

Fl. 2477

Fl. 2480

Fl. 2483

Fl. 2486

Fl. 2489

Fl. 2492

Fl. 2495

Fl. 2498

Fl. 2501

Fl. 2504

Fl. 2507

Fl. 2510

Fl. 2513

Fl. 2516

Fl. 2519

Fl. 2522

Fl. 2525

Fl. 2528

Fl. 2531

Fl. 2534

Fl. 2537

Fl. 2540

Fl. 2543

Fl. 2546

Fl. 2549

Fl. 2552

Fl. 2555

Fl. 2558

Fl. 2561

Fl. 2564

Fl. 2567

Fl. 2570

Fl. 2573

Fl. 2576

Fl. 2579

Fl. 2582

Fl. 2585

Fl. 2588

Fl. 2591

Fl. 2594

Fl. 2597

Fl. 2600

Fl. 2603

Fl. 2606

Fl. 2609

Fl. 2612

Fl. 2615

Fl. 2618

Fl. 2621

Fl. 2624

Fl. 2627

Fl. 2630

Fl. 2633

Fl. 2636

Fl. 2639

Fl. 2642

Fl. 2645

Fl. 2648

Fl. 2651

Fl. 2654

Fl. 2657

Fl. 2660

Fl. 2663

Fl. 2666

Fl. 2669

Fl. 2672

Fl. 2675

Fl. 2678

Fl. 2681

Fl. 2684

Fl. 2687

Fl. 2690

Fl. 2693

Fl. 2696

Fl. 2699

Fl. 2702

Fl. 2705

Fl. 2708

Fl. 2711

Fl. 2714

Fl. 2717

Fl. 2720

Fl. 2723

Fl. 2726

Fl. 2729

Fl. 2732

Fl. 2735

Fl. 2738

Fl. 2741

Fl. 2744

Fl. 2747

Fl. 2750

Fl. 2753

Fl. 2756

Fl. 2759

Fl. 2762

Fl. 2765

Fl. 2768

Fl. 2771

Fl. 2774

Fl. 2777

Fl. 2780

Fl. 2783

Fl. 2786

Fl. 2789

Fl. 2792

Fl. 2795

Fl. 2798

Fl. 2801

Fl. 2804

Fl. 2807

Fl. 2810

Fl. 2813

Fl. 2816

Fl. 2819

Fl. 2822

Fl. 2825

Fl. 2828

Fl. 2831

Fl. 2834

Fl. 2837

Fl. 2840

Fl. 2843

Fl. 2846

Fl. 2849

Fl. 2852

Fl. 2855

Fl. 2858

Fl. 2861

Fl. 2864

Fl. 2867

Fl. 2870

Fl. 2873

Fl. 2876

Fl. 2879

Fl. 2882

Fl. 2885

Fl. 2888

Fl. 2891

Fl. 2894

Fl. 2897

Fl. 2900

Fl. 2903

Fl. 2906

Fl. 2909

Fl. 2912

Fl. 2915

Fl. 2918

Fl. 2921

Fl. 2924

Fl. 2927

Fl. 2930

Fl. 2933

Fl. 2936

Fl. 2939

Fl. 2942

Fl. 2945

Fl. 2948

Fl. 2951

Fl. 2954

Fl. 2957

Fl. 2960

Fl. 2963

Fl. 2966

Fl. 2969

Fl. 2972

Fl. 2975

Fl. 2978

Fl. 2981

Fl. 2984

Fl. 2987

Fl. 2990

Fl. 2993

Fl. 2996

Fl. 2999

Fl. 3002

Fl. 3005

Fl. 3008

Fl. 3011

Fl. 3014

Fl. 3017

Fl. 3020

Fl. 3023

Fl. 3026

Fl. 3029

Fl. 3032

Fl. 3035

Fl. 3038

Fl. 3041

Fl. 3044

Fl. 3047

Fl. 3050

Fl. 3053

Fl. 3056

Fl. 3059

Fl. 3062

Fl. 3065

Fl. 3068

Fl. 3071

Fl. 3074

Fl. 3077

Fl. 3080

Fl. 3083

Fl. 3086

Fl. 3089

Fl. 3092

Fl. 3095

Fl. 3098

Fl. 3101

Fl. 3104

Fl. 3107

Fl. 3110

Fl. 3113

Fl. 3116

Fl. 3119

Fl. 3122

Fl. 3125

Fl. 3128

Fl. 3131

Fl. 3134

Fl. 3137

Fl. 3140

Fl. 3143

Fl. 3146

Fl. 3149

Fl. 3152

Fl. 3155

Fl. 3158

Fl. 3161

Fl. 3164

Fl. 3167

Fl. 3170

Fl. 3173

Fl. 3176

Fl. 3179

Fl. 3182

Fl. 3185

Fl. 3188

Fl. 3191

Fl. 3194

Fl. 3197

Fl.

83 Fl. 

85 Fl. 

87 Fl. 

90 Fl. 

102 Fl. 

104 Fl. 

106 Fl. 

108 Fl. 

111 Fl. 

Fl. 114

Fl. 117

Fl. 120

[K]

Fl. 2 3 4 10

Cadenza

136 **Andante**

f *espressivo*

Presto

mf *subito f*

Andante

mp *pp* *rit.* *a tempo* *accel.*

Fl. *f* *f* *rit.*

Andante

Fl. 137 *p*

Fl. 140 *rall.*

Movement II - Andante

Flute 4 *mp dolce*

Fl. 9 3 3

Fl. 13

Fl. 18 *f molto espressivo*

Fl. 23

Fl. 27 *subito p*

Fl. 31 *mf*

Fl. 35 *f* **M** 4

Fl. **N**

Fl. 48 *pp* **O** **P** 5 7

Fl. 63 *ff* **Allegretto**

Fl. 67

Fl. 71

Fl. 73

Fl. 75

Fl. 79 **Q** 4 8 *mp*

attaca

95

Fl.

niente

Movement III

2

Flute

mf

5

Fl.

mf

7

Fl.

mf

9

Fl.

mf

11

Fl.

mf

13

Fl.

mf

15

Fl.

mf

17

Fl.

mf

Concerto for Flute and Wind Ensemble

8

R



21



23



25



27



29



31



33



S



Fl. 43 *f*

Fl. 46

Fl. 48 *mp* T U 14 8

Fl. 72

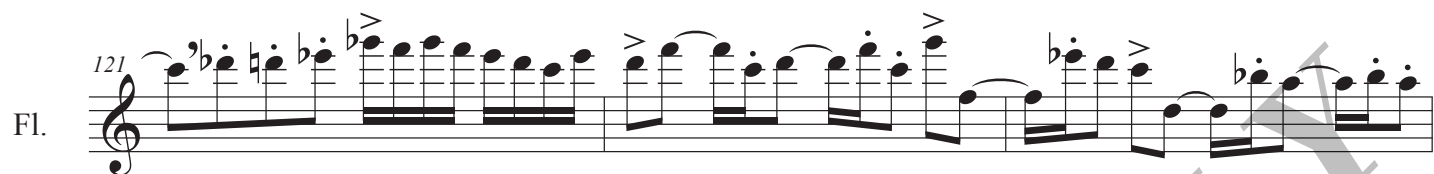
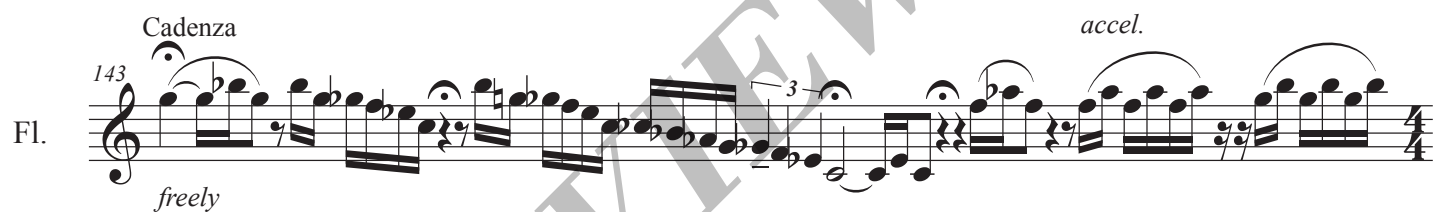
Fl. 74

Fl. 76

Fl. 78

Fl. V W 25 8 *f*

Fl. 116

**X****Y**

Fl. 158

Fl. 160

Fl. 162

Fl. 164

Fl. 172

Fl. 174

subito *p* *f*

Fl. 177

Fl. 179

Fl. 182

f

42

BIBLIOGRAPHY

- Bach, Johann Sebastian. *389 Choralgesänge*. Germany: Breitkopf Hartel, 1898.
- Dinerstein, Joel. *Jazz: A Quick Immersion*. New York: Tibidabo Publishing, Inc., 2020.
- Edmund-Davies, Paul. *The 28 Day Warm-Up Book for Flutists Everywhere...Eventually*. London: Self-Published, 2008.
- Grew, Sydney. "The Significance of the Bach Chorale." *Music & Letters* 14, no. 4 (1933): 313-17. Accessed October 31, 2020. <http://www.jstor.org/stable/728821>.
- Kozinn, Allan. "Mixing Jazz and Classic Styles." *The New York Times*, March 21, 1982. Accessed November 14, 2020. <https://www.nytimes.com/1982/03/21/arts/mixing-jazz-and-classic-styles.html>.
- McGill, Anthony. *Sound in Motion: A Performer's Guide to Greater Musical Expression*. Bloomington: Indiana University Press, 2007.
- McKenzie, Duncan. "Concerning Descant and Faux Bourdon." *Music Supervisors' Journal* 19, no. 5 (1933): 24-26. Accessed October 31, 2020. <http://www.jstor.org/stable/3384228>.
- Mower, Mike. *Sonata Latino*. London: Itchy Fingers Publications, 1994.
- Moyse, Marcel. *Tone Development Through Interpretation*. New York: McGinnis and Marx, 1962.
- Mulholland, Joe and Tom Hojnacki. *The Berklee Book of Jazz Harmony*. Boston: Berklee Press, 2013.
- Pilato, Nikk, Andrew McMahan and Dave Strickler. "Silver Lining." *The Wind Repertory Project*. Accessed November 14, 2020. https://www.windrep.org/Silver_Lining.
- Plog, Anthony. *Concerto for Flute and Wind Ensemble*. Score. Switzerland: Editions Bim, 1986.
- Plog, Anthony. "Testimonials." Accessed November 14, 2020. <https://www.anthonyplog.com/teaching/testimonials>.
- Toff, Nancy. *The Development of the Modern Flute*. New York: Taplinger Publishing Company, 1979.
- Toff, Nancy. *The Flute Book: A Complete Guide for Students and Performers*. New York: Oxford University Press, 1996.